

MAR 13 1922

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WASHINGTON, D. C., INC.

ADDRESS REPLY TO THE COMPANY

ATTENTION



6TH FLOOR, MATHER BUILDING  
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*Little Page.*

*Pay Day. ↓*

*A photoplay in two reels. ↓*

*Directed by Charles Chaplin. ↓*

*Written by Charles Chaplin. ↓*

*Author of photoplay Charles Chaplin & S.A.*

MAR 13 1922

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CHARLES CHAPLIN ..... 75% ✓  
in  
"PAY DAY" ..... 100% ✓  
Written and directed by Charles Chaplin..... 10% ✓  
A First National (T.M.) Attraction ..... 25% ✓

#### SYNOPSIS

If Charles Chaplin made a picture every month he'd have a monopoly of the theatres. As it is he makes about one in eight months - but o boy, what pictures. "Pay Day" is his latest one; and you'll say it was worth waiting eight months for.

Charlie is a laborer who makes his entrance late with a white lily in his hand to appease the wrath of the foreman. He starts to work digging and the first thrust of his pick hits a concealed fellow worker. He believes in digging by the ounce and his labors are so feeble the foreman sends him up bricklaying where he shows a complete reversal of form working with such speed and dexterity that they can't throw the bricks as fast as he can catch them. He steals his luncheon from every source in a series of funny scenes involving the elevator which goes from floor to floor. Pay day comes and Charlie believes he has been cheated but his own figures are used to show he has been overpaid. He hides some of his salary in his hat to keep his wife from getting it, quite unconscious that that female has her eyes on him. She gets the booty even as Charlie picks her purse and then ducks away from her. Night time finds him with the back alley quarter outside the closed bar room from which they have just been ejected into a pummeling rain storm. Their melodies arouse the neighborhood and they start to leave under fire; but Charlie and a companion, in putting on their coats, each get one arm in a sleeve of the other's coat and the audience's first intimation of what has happened is when the other man moves away and Charlie is suddenly whisked out of sight around the corner.

He tries to catch a car for home; but as the car comes hundreds of people crowd around and beat him to it. On the third attempt he makes a flying dive over the heads of the others, getting inside the rear entrance first; but the crowds following shove him forward and press so hard that he makes an undignified exit from the front door just before the car starts. He tries every dodge but eventually walks home to find his dinner demolished by a room full of cats. He tries to go to bed without waking his wife who has a rolling pin cuddled to her breast; but as he is in the disrobing act the alarm clock goes off. Charlie's genius rises to the occasion and he promptly dons his coat again and puts up a pretence of going to work. The dodge fails of its purpose and the star retires to the bath room only to be submerged in the seemingly empty tub and goes away dripping water as friend wife shakes a threatening roller pin after him.

"Pay Day" will live up to anything you say about it. The dodges are original, and good. The comedy is fast and continuous. The individuality of Chaplin's comedy is THERE - that's all there is to it, and you can't say too much about this.

In addition to the star the cast includes Mack Swain, Edna Purviance, and Sydney Chaplin, brother of Charlie and a star in his own right.



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MAR 13 1922

Dated at Washington D.C.  
Mar 13, 1922

Register of Copyrights,  
Library of Congress,  
Washington, D. C.

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The undersigned claimant of copyright in the work herein named,  
deposited in the Copyright Office and duly registered for copyright protection, requests the return to him under the provisions of sections 59 and 60 of the Act of March 4, 1909, of one or both of the deposited copies of the

2 Prints each entitled Pay Day featuring  
Charlie Chaplin - 2 Reels

deposited in the Copyright Office on Mar 13, 1922 and registered  
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or

to

at

Signed Associated First National Pictures Inc  
(Claimant of Copyright)

July, 1920-300

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O.K.-B.F.T.  
MAR 14 1922

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